

## PRESS RELEASE



# The Cleveland Museum of Art

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THE CLEVELAND INSTITUTE OF ART: 100 YEARS  
December 22, 1982 - January 30, 1983

To commemorate the 100th anniversary of The Cleveland Institute of Art--the city's oldest and largest art school, founded on November 13, 1882--The Cleveland Museum of Art will present an exhibition of paintings, sculpture, graphics, and crafts by Institute graduates and former and current faculty. Selected from the holdings of The Cleveland Museum of Art or lent by private collectors and the artists themselves, the 140 works in the show represent the 100-year history of the school. They range from paintings by the Institute's first instructors to a large number of works in various media completed by former students and current faculty during the past year. The exhibition will be on view from December 22, 1982, through January 30, 1983.

From its early years when it was housed on the top floor of the annex to the old Cleveland City Hall to the past several decades when it has been located in a modern building in University Circle, the Cleveland Institute of Art has played a vital role in the artistic life of the city. Many of the area's most prominent artists have taught or been trained at the Institute, and many have achieved national or international fame. Institute graduates have distinguished themselves not only in the fine arts, but also in the commercial arts--as graphic, product, and interior designers, illustrators, and photographers--contributing particularly to the development of Cleveland's important graphic arts industry.

Among those who helped to determine the character of the Institute in its early decades were the painters Frederick C. Gottwald, who taught at the Institute from 1885 to 1930, and Henry G. Keller, who taught from 1904 to 1947.

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Jeweler and metalsmith Horace E. Potter, founder of the Cleveland firm of Potter and Mellen, Inc., also taught at the Institute from 1900 to 1910. (The coveted Horace E. Potter Memorial Award for Excellence in Craftsmanship, presented at The Cleveland Museum of Art's annual May Show, was established in his honor.)

During the first decades of the century, four nationally prominent artists attended the Institute: the sculptors Max Kalish, Hugo Robus, and William Zorach, and the painter Charles Burchfield, who studied with Keller. Three other celebrated students of Keller's--Frank Wilcox, Carl Gaertner, and Paul Travis--returned to the Institute and became influential teachers themselves.

Keller, Wilcox, and Travis, along with Institute teachers Lawrence Blazey, Kay Dorn Cass, and Glenn Shaw, were notable watercolorists, and while they were on the faculty, especially during the period between the two World Wars, the Institute was known as a center for watercolor painting. Some other distinguished artists who taught or studied at the Institute during the 1920s and 30s were the painters Milton Fox (who became editor-in-chief of Harry N. Abrams, Inc., publishers of art books), Clarence Carter, Bernard Pfriem, and Sante Graziani. Stevan Dohanos, who graduated in 1932, won fame as an illustrator of covers for The Saturday Evening Post. William McVey, a 1928 graduate, later became head of the Institute's sculpture department. John Teyral and Peter Paul Dubaniewicz, who graduated in the mid-1930s, each taught painting at the Institute for more than thirty years.

During the 1930s, crafts, particularly enameling and ceramics, emerged as important mediums of expression at the Institute. For the next three decades, Institute teachers and students, such as enamelists Kenneth Bates, Edward and Thelma Winter, and Charles Jeffrey; potters Claude Conover, Charles Lakofsky, and Toshiko Takaezu; and ceramic sculptor Viktor Schreckengost helped to establish Cleveland's reputation as a center for crafts. Virginia Nepodal Eckelberry became one of the nation's leading fabric designers; Edris Eckhardt rediscovered ancient techniques of working in gold glass; and John Paul Miller won acclaim for his enamel and gold jewelry and



for his revival of an ancient process of decorating jewelry with granules of gold.

The Institute has also been noted for printmaking, first in the 1930s when Kalman Kubinyi introduced new printmaking techniques to Cleveland, and more recently under the direction of Carroll Cassill, current head of the printmaking department. During the 1930s, Viktor Schreckengost, who designed wares for Ohio potteries and other manufacturers, introduced some of the first courses in industrial design to be offered in an American art school. Since World War II, the industrial design and graphic design departments have trained many students for leading positions in these fields.

The students who attended the Institute during the 1940s and 50s included such well-known sculptors as John Clague and David Davis and a number of equally well-known painters: Joseph McCullough (for many years director and now president of the Institute), Roger Anliker, Shirley Aley Campbell, Julian Stanczak, Richard Anuszkiewicz, and Edwin Mieczkowski. Visitors to area art shows and galleries will also recognize the names of many recent Institute graduates represented in this exhibition: Ginna Brand, William Carlson, Jack Chevalier, Paula Dubaniewicz, Winifred Lutz, Bruce McCombs, Gary Spinosa, Wenda von Weise, and Ralph Woehrman.

The exhibition was organized by Edward B. Henning, chief curator of modern art at the Museum and an Institute alumnus. A catalogue of the exhibition, with an introduction by Mr. Henning, is available at the Museum Bookstore for \$3.50. The catalogue cover and the exhibition poster were designed by William E. Ward, the Museum's chief designer, who is also an Institute alumnus and teacher of calligraphy.

Gallery talks on the exhibition are scheduled at 1:30 p.m. on December 22, 23, 26, and 28. On Sunday, January 23, at 3:30 p.m., in the Museum's Recital Hall, Edris Eckhardt, William McVey, and Viktor Schreckengost will share with the public their experiences as artists and teachers at the Institute.

The Cleveland Institute of Art: 100 Years is supported by a grant from the Ohio Arts Council.